



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Rousseau in particular are especially emphasized ; but full justice is also done to the effect upon Chamisso of his life in Germany and his association with Germans. The special introduction to the poems suffers from a certain suggestion of overestimate, and from a somewhat too schematic classification. The other introductions are brief and objective : Tardel waives a discussion of the meaning of Peter Schlemihl's shadow.

Explanatory foot-notes are supplied in less abundance and with less judgment to the first volume than to the other two. Volumes II and III contain more references to persons and events than volume I ; but the poems in volume I are those for which most readers will care. It is not easy to see for whom the explanations are necessary that *Rosskamm* is equivalent to *Rosstäuscher* (I, 137) and that *Kummet* is *eine Art Halsgeschirr für Zugpferde* (I, 152) ; nor how readers to whom Moses Mendelssohn is introduced as the author of *Phädon* (I, 232) can be expected to know who Adam Riese was (I, 85). To the history and the setting of the poems the editor obviously gave more attention than to the interpretation of details in them. But, after all, Chamisso is not obscure ; and Tardel's edition of his principal works is the handiest that we now have.

W. G. HOWARD.

Harvard University.

The Love-sick King by ANTHONY BREWER, edited from the quarto of 1655 by A. E. H. SWAEN, in *Materialien zur Kunde des älteren englischen Dramas*, 1907, XVIII.

Mr. A. E. H. Swaen's publication of *The Love-sick King* by Anthony Brewer is the first scholarly edition of this play. Excepting a few impossible details, the editor has reprinted the text as in the original. The title-page is a slightly enlarged facsimile.

The story of *The Love-sick King* tells of the infatuation of King Canutus for Cartesmunda, the fair nun of Winchester ; how the victorious Danes are stayed by its continuance ; and how the fair nun being slain, Canutus is defeated but gener-

ously permitted by his conqueror Alfvred to return to Denmark.

Of the writer of this play virtually nothing more is known, says Mr. Swaen, than what is to be found in *The Dictionary of National Biography*. In this but one definite statement regarding the dramatist is made, and that is that *The Love-sick King* was, according to the title-page, "Written by Anth. Brewer, Gent." To the life of Brewer as found in *The Dictionary of National Biography* Mr. Swaen adds that he "must have been well acquainted with the local history of Newcastle" — the town in which much of the narrative of the play occurs ; that it is "very probable that he resided there for some time" ; and that we cannot help thinking the play "must have been written for a Newcastle audience." While Mr. Swaen has thus far induced us to give a great deal of credence to these remarks, he immediately dispels all belief in them by saying, "Unfortunately we are here transgressing on the domain of guesses" ; and we are left, as we began, with the sole fact of Brewer's life that *The Love-sick King* was "Written by Anth. Brewer, Gent."¹

Although *The Love-sick King* was printed in 1655, Mr. Swaen assigns the drama to "1605, or at least to a not much later date." His reasons are, first, that there is perhaps a trace of the influence of *Macbeth* in *The Love-sick King* in the name of Malcolm, which occurs in both tragedies ; second, that there is perhaps an evidence of the influence of this same play in the parallelism of Shakespeare's "Come in, tailor ; here you may roast your goose" and Brewer's "they say a Taylor burnt his Goose" ; and, third, that there is "a certain amount of similarity" between the lives and the fortunes of Thornton in *The Love-sick King* and of Whittington in *The History of Richard Whittington*, which was entered in the *Register of the Stationers' Company* in 1605.²

The play Mr. Swaen classifies under Professor Schelling's headings of "pseudo-history and folklore" and "biographical chronicle play."³ As regards the pseudo-historical part of the drama the editor says that nothing is known of any

¹ See for this paragraph *Introduction*, p. vi.

² See for this paragraph *Introduction*, p. ix.

³ See Professor Felix E. Schelling, *The English Chronicle Play*.

amour between King Canutus and a nun Cartes-munda. Furthermore, there is no nun by the name of Cartesmunda known to have lived at Winchester. In the time of Cæsar there is mentioned a "Queene of the Brigantes" by name of Cartismandua. She had illicit escapades. It is not known whether this personage became the prototype of Brewer's nun. Mr. Swaen says, "The name *Cartesmunda* Brewer may, however, have taken from J. Speed."⁴ In the biographical chronicle Thornton is the hero. He is an historical personage and was an influential citizen of Newcastle in the fourteenth century. Mr. Swaen thus puts the facts concerning these three important persons of the play: "Thus truth and untruth are mixed: Thornton who flourished under Henry IV is represented as living in the reign of Canute; Canute who was victorious and reigned over England till his death in 1035 is represented as being defeated by Alfred, who died in 901!"⁵

Although much of the play is verse, almost the entire original copy is printed as prose. Mr. Swaen makes no general attempt to correct the consequent disorder, but instead refers to "the book of Dr. van Dam and Dr. Stoffel."⁶ The editor, though making several suggestions in the *Notes*, dismisses the whole subject with the perfunctory remark that "The metre reminds us of Fletcher's: we often find short and long lines varying the regular length of the pentameter."⁷

As to the play as literature this is all that Mr. Swaen has to say: "Little need be said with regard to the literary value of the play. It is interesting on account of its threefold plot: historical-biographical (Thornton); pseudo-historical (Canutus); legendary (Grim the Collier). Aesthetic value it has none."⁸ With this last remark in mind, in fairness to Brewer, we should realize that in the play there is so felicitous a couplet as

"Canutus arms, a while shall be thy Tomb,
Then gold inclose thee till the day of Doom."

In this a pleasing melody arises from the inter-

mingling of the assonance of *a*'s and of *o*'s, of the minor tones of *e*'s and of *i*'s, of *l*'s, and of the alliteration of *d*'s and of *t*'s. More than mere commonplace is this passage of Canutus on Cartesmunda:

"Here was it that I saw that blazing Star
. . . *Hofman*, her looks are heaven; her eyes
are *Cupids* darts; Go bring her to me: Art
not gone yet slave? It is an Embassie too
good for *Hermes*, the Herauld of the gods:
Thou meet Lightning, yet on thou must, . . .
Were *Hellen* now alive, this Maid alone
would stain her beauty and new *Troy* should
burn, *Paris* would dye again to live to see
her: O bring me her, Dull slave with rever-
ence: Let not the Sun be more out-wor-
shipp'd by the tann'd *Barbarian*."

Mr. Swaen in his *Misprints in the Original Text* is not complete and consistent. For example, the error of "*repair'st* for *repair'd*," l. 1586, is not mentioned under this heading. Some misprints occur in this list and again in the *Notes* as in l. 658 and l. 1339. Furthermore, an explanation of these mistakes seems only natural. "*Ethelred*" could be the name of another person introduced, as well as a misspelling of Etheldred. "*Manet*" for *Manent* may not be evident to every possible reader of *The Love-sick King*.

The *Notes* are in some respects a disappointment. If the number of notes was limited, then more important ones have been omitted than "The *s* of *us* is inverted," l. 53; or "The *C* of *Cartes*, and *Canut*, is bigger than elsewhere," ll. 222-3. Such a comment as "There is no period after *Ent* . . . *Edel* has only one *l* here," l. 83, seems useless, for we presume the reprint to be correct in every part; if, perchance, typographical errors have occurred, they are supposed to be rectified in "Readers are requested to correct the following errors in the text." The mistakes of "*Randolfe*" in the text for "*Randal*" in the "Persons of the Play" and of "*Alablaster*," l. 842, for *alabaster*, are nowhere mentioned. It seems there should be a note on "*Poles*," l. 1567. Three possible meanings are suggested. Lines 1276-7 are too vague not to require comment. There is this trivial remark on a word in line 864: "*Freezland*, no doubt so spelt to suggest

⁴See J. Speed, *The Historie of Great Britaine under the Conquests of the Romans, Saxons, Danes and Normans*.

⁵See for this paragraph *Introduction*, pp. ix-xii.

⁶Dr. van Dam and Dr. Stoffel, *W. Shakespeare*, the chapters on prosody.

⁷See *Introduction*, p. xiii.

⁸See *Introduction*, p. xiv.

derivation from 'freeze.''' Is there any more justification for this than for the one that in those days of variable spelling "*Freezland*" was Friesland? Again, attention might have been called to the following metrical scheme of lines 435-6 :

Be gone, be gone,
My Juggy, my Puggy,
Be gone my Love, my Dear,
My Money is gone,
And ware I have none,
But one poor Lamb-skin here.

In the original text Brewer designated only "Scen. i" of the first act. The twelve, that we have found, might have been indicated in the *Notes*. Lastly, although all the characters of the drama as "*Donald*," "*Nuns*," etc. are not mentioned in the "Persons of the Play," nothing is said of this.

In fine, adverse criticism aside, Mr. Swaen in his edition of *The Love-sick King* has furnished the student of our earlier literature an excellent text, he has appended valuable information, and he has put into our hands a most scrupulous reprint of one of the Elizabethan plays.

CHARLES K. MESCHTER.

Lehigh University.

Island in Vergangenheit und Gegenwart. Von PAUL HERRMANN. Two vols. Leipzig, Engelmann, 1907.

The critic of Paul Herrmann's *Island*—unless indeed one of a band whose members may be reckoned on the fingers of one's hands—must perforce start out with the admission of partial incompetence to do justice to all its parts; especially if the opportunity has not been granted him to see far off Isafold with his own eyes. The following remarks are written with this reservation.

Good books and articles on Iceland have been rapidly multiplying of late, thanks to the recent considerable improvements in communication, until, with the appearance of the sketch in Baedeker's *Scandinavia* (1909), the island, from being a terra incognita, has advanced to take its place with the regular 'civilized' tourist countries. Herrmann's book, containing

as it does the very best materials culled from the works of his numerous predecessors, marks this epoch in but another way. We hope and rather imagine that it will be the last of the kind, and that henceforth travel, descriptions, and impressions on the one hand, and scientific treatises on the other, will be more clearly separated than has been the case so far, in most books on Iceland.

Herrmann, who is a teacher at the gymnasium of Torgau, was enabled to undertake this expensive journey by the generosity of the Prussian Department of Education. Originally planned only as the record of his experiences in the rarely visited South and East, the book was made to include a general cultural and physical conspectus of the whole island, with especial attention to the localities of the Sagas.

The result has been, unavoidably perhaps, rather unfortunate. Many repetitions are necessitated, and *e. g.*, the accompanying Saga accounts are pulled to pieces again and again to illustrate now this point now that. Moreover, though roughly divided into I) Land und Leute, and II) Reisebericht, and however reliably compiled, the book suffers by its twofold nature. The reader desiring exact information will prefer to get it from the respective authorities; whereas the reader desiring bright narrative and telling word pictures will fight shy of the frequent discussions of moot questions, and, we fear, skip also large portions of the very painstaking journal which—as the whole of the ca. 650 pages—is, to be sure, reasonably interesting and instructive, but also entirely devoid of humor. And that, we beg to submit, is a serious matter in a book attempting to give an exhaustive treatment of a people famed for their swift and fierce repartee and rich Celtic humor.

Best, perhaps is the treatment of recent developments in Icelandic art and literature, with the welcome translations, by the author, of nineteen new lyrics, and the appreciation of Indriði Einarsson's dramatic production. Valuable features are also the interspersed biographies of eminent men, and the chapter on the relations of Iceland with Germany (where he misses a trick, though, in failing to give an account of the picturesque personality of the skald Sighvatr Thorðarson and his wanderings).

Considering the multifarious information gathered in these volumes, there seem to be remark-